

“Sangeetarnava Chandrik” The Textual Tradition of Odissi Vocal Music: A Study According to Its Second Chapter

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ABSTRACT: -

Sangeetarnava Chandrika is a significant musicological text attributed to King Prataparudra Deva of the Gajapati Empire in Odisha, India. Comprehensive Music Treatise: The text covers various aspects of music, including melody (raga), rhythm (tala), and musical compositions. Odissi Music: Sangeetarnava Chandrika is particularly important for understanding Odissi music, providing insights into its theoretical foundations and practical applications. Cultural Significance: The text reflects the rich musical heritage of Odisha and its cultural connections with other regions of India. Musical Theory: It provides detailed explanations of musical concepts, such as raga, tala, and musical ornamentation (gamaka). Composition and Performance: The text discusses various types of musical compositions and performance practices, offering guidance for musicians. Historical Value: Sangeetarnava Chandrika is a valuable resource for understanding the historical development of music in Odisha and its place within Indian classical music traditions. Influence on Odissi Music: The text has had a lasting impact on the development and preservation of Odissi music, influencing generations of musicians and musicologists. Cultural Preservation: Sangeetarnava Chandrika contributes to the preservation of Odisha's cultural heritage, highlighting the importance of music in the region's traditions.

KEY WORDS: - Odissi, Music, Text, Cultural, History, Classical Music, Composition.

1. INTRODUCTION

Sangeetarnava Chandrika remains an essential work for anyone interested in Odissi music, Indian classical music, and the cultural history of Odisha. Chapter II of S. Chandrika deals with (a) Rāgas (b) Rasas (sentiments) with Nayakas (heroes) and Nayikās (heroines). The Chapter opens with a definition of Raga as given in S. Damodara (Ch. III-Page 34) which unwittingly associates the name of Bharata Muni with it. The next three stanzas give us a fanciful statement of how sixteen thousand Ragas originated when as many Gopis (cowherdesses) sang one Raga each when they were in company of Krsna, how 6 male Ragas and 36 Raginis out of those became well-known in the world, how the number of even these has come down and how others say that all the Ragas are still current in countries lying to

the east, west, north and south of the Meru (mount) and the countries that 'lie on the belly of the seas' (समुद्रकुक्षौ).

The stanzas seem to have been taken from S. Damodara but the words 'षट्त्रिंशद्भागः जगति विश्रुताः' have been altered to 'षट्त्रिंशद्भागिण्यश्च पुमांश्च षडे' so as to suit the classification of Ragas and Raginis given later by our author. Then follows a dry, pedantic discussion with quotations from Visnudharmottara Purāṇa etc on the possibility of countries existing on seas. All this has taken some seven stanzas in verse with prose comments just to justify the words समुद्रकुक्षौ. A long unnecessary prose passage thereafter shows the names of some eighty four countries where the Ragas and Raginis were supposed to be in Vogue. This too seems to have been taken from S. Damodara (Vide P.35) Then we find seven stanzas showing the names of 6 male Rāgas, namely, 1. Mālava 2. Mallāra 3. Srīrāga 4. Vasanta 5. Hindola and 6. Karṇāta. The names of 36 Raginis, assigned at the rate of 6 each to the male Ragas, are also there. The stanzas concerned are also found in S. Nārāyaṇa (pp 14-15) and are shown to have been taken from Panchamasārasamhita (of Narada).

The scheme of classification of Ragas and Raginis is shown below

Male Raga**Raginis**

1. Mālava

1. Dhanasi 2. Mālasi 3. Rāmakeri

4. Sindhuda 5. Asvavari 6. Bhairavi

2. Mallara

1. Velāvali 2. Puravi 3. Kanada

4. Madhavi 5. Kodā 6. Kedārikā

3. Sriraga

1. Srigāndhārī 2. Subhagā 3. Gowdi

4. Kowmārikā 5. Velloyāri 6. Vairāgi.

4. Vasanta

1. Todi 2. Panchami 3. Lalitā

4. Pathamanjari 5. Gujjari 6. Vibhasa

5. Hindola

1. Mayuri 2. Dipika 3. Desakari

4. Pāhida 5. Varadi 6. Marahati

6. Karnata

1. Natika 2. Bhupali 3. Rāmakeli

4. Gadā 5. Kāmodi 6. Kalyani

(Madhavi under Mallāra is substituted for Mauri under Hindola and Vice versa at page 191 of 'Ragas and Raginis' by O. C. Ganguly.)

Then S. Chandrika has reproduced verbatim what we now find at page 16 of S. Nārāyaṇa from

रागाणां स्त्रीपुंस्त्वविवेचने फलमाह नारद

to देशानुगुण्यविधिना हि विविच्यते तत् ।

This is followed by definitions of Sampurna (heptatonic). Sadava (hexatonic) and Oudava (pentatonic) Rāgas.

We then have definitions of only two Ṣadava Ragas, four Oudava Rīgas and twelve Sampūrṇa Rāgas. One most irresponsible remark made by the author is मालव एव मालवकौशिकः । भीम एव भीमसेनवत् । We wonder how he could record a remark like this! The gist of the characteristics of each of the above Ragas with their names is given by us in a chart in accordance with the definitions. All the Raga definitions given in S. Chandrika are found in the very same words both in S. Nārāyaṇa and Hari Nayaka's S. Sāra. S. Nārāyaṇa has given the definitions of 28 Sampūrṇa, 20 Ṣadava and 17 Oudava Ragas. It is difficult to say why the author of S. Chandrika preferred to quote the definitions of only 18 in all. The author has then shown the constitution of 3 Samkirṇa Rāgas, resulting from the mixture of two or more different Ragas. They are as follows

1. Pouravi - Part of Deśākhya and part of Mallārikā.
2. (Manju) Kalyani which really is simple Kalyāni - Nāta + Kamata + Varādi
3. Ramakeli - Gujjari + Desika or Desi

The author has then given us the names of the different varieties of Gujjari. According to Sangitasara (other than that of Hari Nayaka), they are 1. Dakṣiṇa Gujjari and 2. Sourāstragujjari. According to Ratnamala of Mammata (other than the celebrated author of Kavyaprakāsa) there were ten varieties of Gujjari which are named below with the manner of their formation :-

1. Sarasā Gujjari = Gujjari + Dugdhakari
2. Virasa Gujjari - Gujjari + Narani
3. Dakṣiṇadi Gujjari = Guggari + Desi
4. Akṣamalini Gujjari = Gujjari + Gundakeri
5. Nirvana Gujjari = Gujjari + Chinta
6. Pañchamagrāma Gujjari = Gujjari +?
7. Bhasahari Gujjari = Gujjari + Vibhasa
8. Bhaṣini Gujjari = Gujjari + Kadhu
9. Mangala Gujjari = Gujjari + Lalita
10. Madhura Gujjari = Gujjari + Madhukari

The three varieties of Varādi are as follows:-

1. Desamāli Varādi = Varādi + Desi
2. Surama Varadi = Varādi + Surasa
3. Vangahari Varādi = Varādi + Vangalitā

The two varieties of Malava are as follows :-

1. Ghanatara Malava = Mālava + Megharanji
2. Ghanasvana Mālava = Mālava + Meghatrani

The five varieties of Desakhya are as follows :-

1. Svaronmada Deśākhyā - This is formed by blending Dugdhakari with Desakhya. It is 'Atitara' (perhaps notes of the higher octave) at its beginning and end but 'gharghararava' (the sound similar to that of a moving wheel) in the middle.
2. Svaradhika Deśākhyā - It is covered frequently with the fine Svaras of Gujjārī and Rehika with Vikara (transformation) of Goudi.
3. Vikara Deśākhyā - It has its own Svaras at the beginning as well as end but gets transformed in the middle with the Svaras of Mallari
4. Svarotsāhī Deśākhyā - Its beginning as well as end is blended with Daksina but it has soft Svaras in the middle.
5. Vibhāsa Deśākhyā - It frequently has in its higher side the Svaras of Pathinamanjari and parts of Vibhāsa are mixed with it.

The author has then named the neuter Ragas. The first to be named is Takka which is said to be a mixture of Ragas, Nata and Kamata. According to another school, not named by the author, the following are neuter Ragas, namely, -

1. Kaisiki 2. Megharañji 3. Dhanāsī 4. Kuranji 5. Varati (both Suddha and Dravidi) 6. Langa Varati 7. Andolitā 8. Ramakrī 9. Gundakri 10. Domvakri 11. Kambhoji. Ragas are also classified on the basis of 'Kampa' or shake which probably means 'Gamaka'. Some Ragas have such 'kampa', some have it only slightly while others are free from it. This is probably the opinion of Narada, the author of Sangita - Makaranda. Our author however has not named the Ragas concerned. The author has then spoken of Ragasandhis which he says are Samkirṇa Rāgas. The number of such Ragas are said to be fiftyeight but the names thereof are not mentioned. We are then given the Dhyana slokas or 'verses for meditation' of the six male Ragas and thirtysix Raginis named by the author. In addition Dhyanas of Lola alias Harsapuri and Madhyamādi are there but that of the latter is given along with its definition in course of dealing with the time of singing the Ragas which follows next. The Dhyanaslokas seem to have been collected from different sources. Some of them are found in S. Damodara, some in S. Nārāyaṇa, some in S. Saraṇi and so on. It should not be supposed that the authors of the treatises in which such slokas are found were always the authors of the slokas too. Of course there are exceptions like Somanatha, the author of Rāgavivodha. It may also be mentioned here that the Panchamasarasamhita (which is our

author's source of classification and nomenclature of six male Ragas and thirty six Raginies) is known to have given the respective Dhyānaslokas too.

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